PROFESSOR COCKERELL'S LECTURES, No. IV.

This lecture, in accordance with the programme with which the Professor set out, was devoted to an exposition of domestic and villa architecture, and abounded in interest. To the attentive listener it afforded an intellectual treat, interspersed as it was with historical and traditionary jottings of the nationalities, manners, domestic customs, and requirements of the ancients; presenting, as it were, a diorama of this division of the art; in which the prominent exemplars stood forth boldly and beautifully in the foreground.

To the Eastern origin of the great nations of antiquity, the requirements of their climate, and the accumulation of knowledge of which they were common heritors, may undoubtedly be traced the manner and peculiarity of arrangement which extended to domestic architecture. The descriptions of the luxurious villas of the wealthy Roman patricians were vivid and interesting. That of Hadrian was instanced by the Professor, as "the depository, within a wall of ten miles in circumference, of all the acquirements in skill, and collections of taste, made by that Emperor during incessant travel of twenty-one years throughout his dominions. The wreck of this gigantic museum, truly Roman in conception and extent, furnished the baths of Caracalla, eighty years after, and centuries since, the Vatican, in some of its most precious adornments." The nineteen villas of Cicero, and the taste for collections in the fine arts, of that man of letters and *virtù*, were then introduced; and the epicurean taste cultivated by Pliny in his villa at Laurentinum pleasingly described. These are indeed the classical touches which an accomplished teacher only commands, and they were applied by Mr. Cockerell with a tact combining great attraction to an auditory, with relief to the student, from the tedium too often experienced in his attendance at professional discourses.

The Professor, for the sake of continuity, proceeded to notice "the modern villas of Rome, built by the Popes and Cardinals since the fifteenth century, which convey to us some of those graces in which the ancient villas abounded. In these, all the great masters of the revival have displayed their research and ingenuity."

No doubt, the ancient site of military supremacy, and treasury of the world in wealth and art, afterwards equally towering as the patrimony of the Christian Church, did, in effect, stimulate the revival through the munificence of her princely hierarchy. Always intent on vastness and decoration as essentials to the fitness of buildings dedicated to sacred purposes, they had never lost sight of the arts of construction and manipulation, which were cultivated within the cloister, when all without that refuge was chaotic; no sooner, however, had the limitations imposed upon despotism by the increase of population, and that bonding of interests which so largely promotes individual security, been brought about, than we find churchmen to have been amongst the first to encourage styles adapted to the peaceful enjoyments of advancing civilization.

Of the progress of our own domestic and villa architecture, we must give the Professor room to speak for himself, coinciding as we do in the far greater part of his observations and deductions.

"Our own architects of the sixteenth century, encouraged by Bacon, Burleigh, and Wotton, certainly studied these works, and engrafted some of their principles on our Elizabethan Architecture, which adapts itself admirably to our climate and the extent of our establishments. Bacon (Essays, vol. i.) describes his idea of a villa with great detail, insisting upon the aspect and the seasons as primary considerations. Indeed, all authorities agree upon this subject, except those of the nineteenth century, and especially the patentees of hot air or hot water apparatus.

"*The Elements of Architecture*, by Sir Henry Wotton, being *the Rules and Cautions of this Art cast into a Comportable Method*, are amongst the most precious and the earliest in our language. He was long ambassador at Venice, from Elizabeth and James, and seems to have been personally acquainted with Palladio. Domestic and villa architecture are special subjects with him; for, says he, 'every man's proper mansion and home being the theater of his hospitalitie, the seat of self-fruition, the comfortablest part of his own life, the noblest part of his son's inheritance, a kind of private princedome, nay, to the possessor himself, an epitome of the whole worlde, may well deserve by these attributes, according to the degree of the master, to be decently and delightfully adorned.'

"In truth, during three centuries the cultivation of this branch of architecture may be said to be peculiar to England, and that, while monumental and palatial edifices are better illustrated on the continent, the constitution of this country, and of the English mind—prone to the salutary retirements of home, the centre to which all its desires and warmest imaginings are ever pointing—have made the English house of every grade the most perfect in comfort and convenience, and the villa the *beau idéal* of individual possession, and the branch of the art in which our country excels beyond all others.

"The compact square villa, after Palladio especially, was introduced by Inigo Jones, and much advanced by the model of those at Genoa, published by Rubens, who recommends them as full of beauty and convenience, and admirably suited to gentlemen of moderate fortune, such as the republic of Genoa is composed of. But the extension of the habits and the requirements of the present day have outgrown the square villa, and we are constrained to build a house beside the villa to accommodate them, with the worst possible effect in the group and in detail; for in vain the plantation attempts to hide it out; an anomalous composition is the result, and we had better have reverted to the Elizabethan mansion, which cast the house and offices into one in the extended E or H, or the French mansion, 'entre cour et jardin,' of the eighteenth century, reserving the centre for the best apartments, and the wings for offices, and the entrances in the angles communicating easily with all.

"The least rational of English productions in this sort is seen in the castellated elevation adapted to this plan—the battlements and dungeon-keeps of Edward the Third upon the Italian villa of the sixteenth and seventeenth centuries. The menacing aspect, the machicolations, threatening hot lead upon the intruders in the distance, are, on the approach, found to be peaceful and harmless; the fortress is accessible at every window, and expresses a security from danger, on better acquaintance, in direct contradiction to its fortified exterior. On entering the baronial hall, where you expect the paraphernalia of chivalry and the chase, retainers and bondsmen, you are addressed by a powdered footman, or may discover a housemaid sweeping the marble pavement."

When speaking of French architecture, the Professor took occasion to instance the liberality with which the palace of the Louvre, and its magnificent galleries and collections, were opened to the people. It is not many years since that an exclusive system prevailed with respect to the British public, highly derogatory in comparison with the freedom with which foreign nations permit their ecclesiastical buildings, palaces, museums, and other collections of art to be visited; a change, however, has come over the temporary possessors and guardians of our national monuments and depositories of art, and we hope to see the time when no restraint, more especially of a pecuniary kind, will be interposed to an inspection, under proper regulation, of every building and collection emanating from, or supported by, the public purse.

"France, until recent times, essentially monarchical and aristocratic, has ever delighted in palaces; and since the reign of Francis I. they have been the most remarkable of Europe. Du Cerceau, Philibert de l'Orme, Mansards, and Blondel, and many able successors, afford us the fullest information on the ichnography adapted to these grades. In conception and design, and in many respects in execution also, the Louvre is the most magnificent palace of the world. Situated in the metropolis, and occupying thirty-two acres, its galleries, and museums, and its gardens, form the recreation of the people. The paternal monarch invites them into his courts and vestibules, of which he esteems them the best ornaments, the most familiar and acceptable guests at all hours; participating with them his refinements and his delights, they are endeared and elevated, and the Palace of the Arts and Sciences, a part of the entire composition, and ranging in the axis of the first court, forming the chief object from its windows, assure them of the nobleness of his views for their honour and real advantage. The palace itself, the work of centuries, still unfinished, is the great atelier of artists,—the field in which they may exercise their genius for centuries to come in their several works,—the great harbour in which talent may find protection and employment.

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"A military people delight in pavilions; each apartment was to represent a tent. So in the Tuileries the line of tents is terminated with two, distinguished by the name of Pavilions de Flore and Marsan. A maritime people delight in their ships; thus the English apartments convey the idea of 'between decks,' and the larger buildings are often like the man-of-war hulk laid up in ordinary. So in Russia the palaces have the air of barracks; vast and forlorn, they remind the spectator of the plains of Siberia. In Egypt, the Troglodite excavation was revealed in the temple palace; in Greece, the log-house in the temple structure; in China, still the tent, in its simplest form."

After tracing the domestic architecture of the middle ages to the only referable models—the monastic structures of that period, the Professor reverted to the chronological order of his discourse, alluding briefly to the great works planned and executed by the Freemasons. Of that body, so singular in its constitution, intact in order and regulation, and pre-eminent in talent, we have yet no satisfactory history; the *movement* going on will, however, presently supply, as far as industry and research can do, this untoward chasm.

"We now enter that melancholy period of history, in which all ancient ideas of human enjoyment were absorbed in loftier and more serious aspirations; and the art during the next 1000 years was employed alone in military and ecclesiastical buildings, by means of the Freemasons. The original institution of that order is traced even to the Greeks and Romans. Numa established the first corporations of architects (Collegia Fabrorum), together with the inferior Collegia Artificum. They were invested with a religious character, and rights of framing laws and treaties amongst themselves. They greatly contributed to the increase of the Roman power amongst the barbarians, as have done our own people amongst the North American Indians, with whom an article of treaty, on their part, has always been to send a blacksmith amongst them. The Collegia were greatly promoted by the Roman Emperors in the rebuilding of cities, in the aqueducts and public works, and endowed with peculiar privileges; as freedom from taxation, holding councils with closed doors, &c. Victor relates that Hadrian was the first to attach a corps of architects to the Cohorts (about 120, A.D.)—an example which the admirable Institution of Civil Engineers at Putney, in favour of our colonies, promises to follow with great advantage.

"But it was at the termination of the eighth century, that the masons of Como assumed their peculiar form of Freemasonry, raised into importance by the patronage of the commercial and zealous Lombards, in the building of churches and monasteries with new materials; and dispersed, after the destruction of that kingdom by Charlemagne, they spread themselves over Europe, obtaining bulls from the Pope, and maintaining peculiar rights and mysteries. Collegia had existed in England, but, destroyed by the ravages of the barbarians, the Freemasons (probably of Como) were invited by Alfred, and after by King Athelstan, who gave them a charter in York (926), the original of which is said still to exist in that ancient city. It cites the Oriental Church, the history of architecture from Adam, with Rabbinical tales of the building of Babel, the Temple of Solomon; Hieram, the Greeks and Romans, Pythagoras, Euclid, and Vitruvius, are quoted; that St. Albanus (300, A.D.) obtained a charter from King Carausius, with sixteen laws, agreeing with the *corpus juris*, relating to the Corpora or Collegia of ancient Rome. Another precious document preserved to us was written in 1450, under Henry VI., a great patron of Architecture, published in the *Gentleman's Magazine* (1753, p. 417).

"In 1459 a grand lodge was erected at Ratisbon, of which the architect of Strasbourg Cathedral was the grand master. Charters and privileges were added by Maximilian, 1498. In 1717, Sir C. Wren was the grand master in England; but shortly after the ancient fraternity altered its original form and purpose, and became what we now understand by Freemasonry. Wren was then extremely old, and probably unequal to oppose the perversion which then took place, and which, from his known services to the craft, we cannot doubt was contrary to his wishes."

The Professor then went on to say that,

"The middle ages laboured after ancient models with many divergencies: in the revival with the muses, the conviction of their pre-eminence was admitted, and their laws and principles were confessed as unalterable. Nothing then was wanted but to revive them, and the zeal with which this object was pursued was immense. * * * From an early period in the fifteenth century to the present day, we have a race of able architects in an uninterrupted chain, each adding some new grace or invention to the art, on which their merit and celebrity are founded; all these we now appropriate without appreciating their difficulties, and these progressions; or due acknowledgment to each for the contributions gradually made to our common stock.

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